

Fashions From Three Centers

PARIS FASHIONS.

(BY MADAME PARQUIN.)

Paris, April 13.—Materials and trimmings are as variegated as the fashions. The whole are as changeable as the multifarious designs of a kaleidoscope, and are apt to confuse in their endless idiosyncrasies. The men of mark who direct the great art of dress-making in Paris, and have built up the houses which are now of universal fame, justly complain of this state of things. "There are no longer any modes," they say, "there are only odds and ends. Formerly a style, a material, or an embroidery marked a season. Today ladies are surrounded with so much luxury and so much profusion that they have lost the opportunity nor the time to adopt personally any one style, any one stuff, or any particular lace. They wish to vary the effect as much as possible, and succeed. Every season brings as many changes in our modes as did twenty years of the old times."

The novelty of the moment consists of striped stuffs—pinks, as they are called. A famous dressmaker of the Rue de la Paix, the palace of dressmakers, in fact—has had the effective idea of veiling these stuffs with silk muslin, or with plain transparent material, in the same tone as one of the stripes; this produces a charming effect, imagine, for example, a veiling of cherry color—that is to say, a very bright red—placed over a skirt of soft taffetas striped white and cherry, while embroidered silk braid of the same shade of red at the veiling keeps the latter in position around the foot of the skirt. On the bodice, the same sort of embroidery forms a sort of cape over the shoulders, the ends crossing over at the waist, and the skirt is lined. The sleeves are a la Duse—that is to say, widening towards the elbows like a Japanese kimono, from which tissue other sleeves of embroidered linen are similar to the chemise. This dress is belted with black satin, which gives the whole a striking air of sombre relief.

In the same order of ideas may be cited a skirt of silk muslin, smoked gray in color, placed over another skirt of soft silk pique, white and gray. The first—that is to say, the silk-muslin skirt—is bordered with a cross-cut band of liberty satin in the same tone of gray, over which is some Chantilly lace incrustated in the muslin and tinted like it. These two skirts are accompanied by a coat of soft liberty of the same smoked gray color, with sleeves of lace issuing from the ordinary ones, and with very large buttons of fine steel, which at the back mark the somewhat shortened waist.

In another costume, tailor-made style, the stripes are not veiled with any other stuff. The markings are very narrow, and are of gray, blue and red. The skirt is of "trotteuse" form—that is to say, short and fully rounded—and is accompanied by a jacket of red tassel-trimmed with white lace facings with a collar of white pique. This dress makes a charming fantasy for morning wear—one of those creations to which the classic subtleties of the ordinary tailor-made is gradually yielding. It is even hinted that the tailor-made is about to lose the favor it formerly held in the opinion of the dressmakers. The comfort of the automobile, which now carries us along city streets or country roads, as in a perambulating drawing room, permits us to wear from morning onwards costumes of muslin or other stuffs, soft, rich and dressy.

Another well-known dressmaker of the Place Vendôme incrustates in the tulle dresses outlines of bouquets formed of toile, in strong colors, the whole producing an exquisite effect; while a third, who is always well to the front with his ideas, favors voile or muslin, plain or with narrow stripes. The arrangement of the latter, lengthwise, horizontally or crosswise, lends itself to numerous combinations. To sum up, I may say that in the matter of skirts the tendency is more and more in favor of soft materials, and to make them, notwithstanding the quantity of stuff used, as clinging as possible. To attain the latter object many ladies abandon petticoats almost completely, and the flounce of what they are obliged to retain is made of rose liberty, without stiffening, instead of taffetas or prepared silks. Respecting bodices as a general rule, it may be said that the shoulders are brought down very low in fichu form, from which issue the sleeves, which are made very wide like those worn by the Japanese. Such is the dominant idea of the moment, but la mode is very elastic and tolerates many forms, giving full scope for choice.

The vogue of feathers continues to grow, and is likely to do so, and hats are made larger than ever, especially those to go with dresses of a more ceremonious kind. White straw will be worn a great deal this year, and colored straw a great deal less. Gray and chestnut straws become two common last year, and have accordingly fallen into disfavor. With that charming illogical faculty in which women excel, these white straw hats are to be trimmed with white, and for many of those for the demi-season, tulle or satin will be used, with clusters of light colored feathers.

In the matter of shoes the black variety, faced, is now hardly ever seen in day wear. It is replaced by the "babe" shape in patent leather, and instead of laces a large buckle of old silver is used. Very smart also are the English bottines of cloth, or of light gray or beige antepe. Stockings are more ornate than ever. They are worn in colors, according to fancy, with insertions of Chantilly or d'Alençon lace. Suede gloves are much in favor in their natural hues, pearl gray or champagne, and have quite taken the place of the white.

Hosiery made of gauze is the last idea in luxury. It is as filmy as gossamer and can be danced into holes in a single night. Specially dyed to match the suit dresses that are so fashionable in the ballroom this season gauze stockings are to be seen of the new Wedgewood blue shade, as well as in chrome yellow, old rose and cypress mauve and pink colorings.

It is a matter of choice whether the stockings are plain or ornamented. If the latter be preferred they can be bought inset with a flight of little butterflies made of white or black lace or studded with shining gold palmettes. Silver grapes of the thinnest size and vine tendrils look charming upon a stocking made of the finest azure silk. In all cases the pattern is so disposed that the symmetry of a slender ankle is accentuated, and one that verges in the chimney is refined in appearance.

Dance Apollo Hall.

Tuesday, April 16. Excursion to American Fork via Salt Lake route. Special train 7:30 p. m. Return midnight. \$1.00 round trip.

LONDON FASHIONS.

BY MAY DAWSON.

London, April 13.—England had a golden Easter this year. There was no end to the gold lace, gold fringe, gold tassels and gold flowers worn upon the dresses and hats. Silver, too, was of a popularity pronounced, and as the season advances will be used sparingly, but with ample effect upon outdoor attire, just as it now is upon the evening toilette.

One beautiful gown of fine chamol cloth of a dull and close grained surface, and a delicate line green shade was fashioned in the latest adaptation of the Empire manner with the draperies at the back, caught through golden buckles and had a chemise of gold guipure lace, finished with bands of tinsel run gauze and medallions of gold lace, inset cunningly where the cloth was cut away to receive it. The hat continued the golden scheme by being carried out in the bouillon point d'esprit with a handsome green feather posed over the crown and curled about the shoulders, and the parasol, too, was of gold guipure, lined with gold gauze and given a stick to match, covered with a repousse pattern in three shades of gold—dark, pale and what is known as green.

That gold and silver are to be used in connection with chemisettes and sleeves is already very evident, and a scheme for future consideration which a fine weather dress is required, a gown of Nattier blue tussore is suggested with fichu bretelles of the same fabric hemmed with silver, posed over a blouse of silver lace to which appropriate puffed elbow sleeves of the same. Should less silver be required there would be excessive daintiness in a blouse and sleeves of ivory Malines hemmed or outlined with silver thread.

The bordered chiffons and gauzes in palest lemon with a delicate silver line over the surface, and as regards the border decorated with a trellis work of daintily colored blossoms, caught together with interwoven silver ribbon, are so beautiful that too much praise cannot be lavished upon them.

Now that spring is here the woman who loves fresh air and the sensation of rushing through it turns her attention to the subject of special motor attire in which there are many new and charming novelties.

The straw caps that are being sold share with the leather and cloth ones introduced of late the droppers or shields at the back that preserve the hair from dust. Many have at present the appearance, therefore, of a species of hood, and proclaim themselves complete novelties in the world of motor

millinery. Other shapes that prove themselves a survival of the fittest among the recently introduced modes for the open air drives are the Valkyrie caps made of silk that closely fit the head and have wings at the sides cleverly composed of silk, draped and wired to look like plumage. An odd-looking cap is this type, but of decided merit. Feathers are banished from the newest automobile headgear for the open air. Wings were tried, but were found unsuitable, easily disarranged, and of a demoralized appearance when wind tortured.

Buckles of oxidized silver play a part in the drapery of the veil, and the new safety pins must here be mentioned. They are not so large as the bright silver with a repousse pattern of frosted silver upon them, of gold of two colors, or of gold and silver mixed. Bronzed pins are also very smart. The merits of mink de sole as a veil fabric have often been sung, but crepe de chine is the practical motorist's best choice if washing is to be a frequent episode in the veil's career. Petrol or warm water and soap will do the deed, and no ironing is necessary. Petrol for this or any other cleaning task must only be used in the open air or in a room without fire or any kind of artificial light.

A new veil that will be found useful while wifery is made of Viscella in an openwork pattern; it is cosy and acts as a muffler. There is also a gauze veil with a drop curtain in front and at the back the usual pulled-in arrangement for protection of the neck, that may be cited as an acceptable addition to the long catalogue of veils.

Brick, rose red and black are the fashionable tints of leather for women's coats. Of a very practical smartness for town wear in black with a cap and veil to match among the few women who drive their own cars in person.

The attempt to popularize leather of more delicate colorings such as rose, dove, Morocco green and pearl in the form of coats so dainty that they may be worn by the woman who drives to a smart restaurant luncheon is in advance mainly owing to the fact that the wealthy section of the feminine world has elected to patronize the covered automobile in which she can dress a mervelous, in raiment as delicate and dainty as that worn for a drive behind a pair of horses in a luxuriously appointed brougham.

The jewellers are displaying the fruits of their skill now in ornaments of the loveliest kind. A very clever worker in gems has just excelled himself in the production of a fillet in-

spired by an old Dutch ornament very much like those worn in Holland.

NEW YORK FASHIONS.

BY EDITH RAYMOND.

New York, April 13.—In the most successful of the spring fashions where contrasts are the rule, the materials appear to have been woven expressly for the individual costume, though that is only an appearance.

Among the many charming gowns seen recently the one most creation that will no doubt be a joy to its fortunate possessor. It was no surprise to be told that it was sold as soon as it was unpacked.

Of dark blue chiffon voile with wide stripes of what would be a gay plaid like a ribbon that made both stripes and blocks, the effect was nevertheless subdued, for the gay colors were veiled by the blue wool of the material.

The lining of red taffeta was only suggested at intervals where folds were shallowest and an endless perfection of small details in the finishing of skirt and bodice was accentuated by an odd belt—Egyptian perhaps—of yellow embroidered galloon.

So cleverly were the materials combined that the effect was subdued but chic to the last degree. It was a sort of a gown that could be worn anywhere and grace the occasion.

Dark blue is very much to the fore. A Paquin suit in a blue serge was an old example of modishness that would appeal to a Parisian, but would not be popular here with smart dressers unless modified. For a sensible trotteuse suit nothing nicer could have been conceived than this coat and skirt in navy blue serge of fine quality with its tailored finish, little loose coat and tawny yellow vest, but—the skirt touched the ground in the long all-round fashion that we associate only with dressy toils of elegant materials.

Looking at the charming gowns from the most celebrated establishments of Paris and Vienna and analyzing their details, it is surprising to note what smart effects are secured by the simplest means. Taffeta silk as a trimming is used on nine out of ten dresses, but with differences that count for individuality of effect.

Two dresses, seen at different places, both from Paris, were charmingly trimmed with matching taffeta and the very narrowest ribbon in matching tone.

The taffeta cut in disks about one inch across and surrounded by a double row of the ribbon slightly frilled, made button-like garnitures that were lavishly used on the waist and skirt of the delicate gowns, and yet without seeming at all overdone because the color tone was maintained.

The more elaborate trimmings are either the shade of the costume material, or a near shade of the same color. In these fancies is given free rein, while in the contrasts the utmost restraint is employed, and just the right

amount of relief is obtained by just the right amount of strong, contrasting color.

A dream of a gown of printed white chiffon, the pattern in the softest sage greens and dull raspberry tints, shading to soft pinks, and a little under-sleeve of dull indigo blue with a little tiny border of ribbon embroidery done in pinks and greens.

The use of the transparent blue—just a bit of it—was really the master stroke of the whole creation.

Soutache braiding in an elaborate vine-like pattern on a waist of plain net made a smart garment of materials in themselves inexpensive and common.

The use of the narrow soutache, put on edgewise on net or other thin foundation is a modish fashion of the moment. On the whole, while the new importations are not a whit less elaborate than their predecessors they are less patchy than the exhibits of last autumn.

The women with hair of the unusual shade of burnished red copper, who is always looking for a gown to match her hair and seldom finds it, is going to have little or no trouble this year, for red browns that run into orange and copper tones are among the latest developments in color. A costume of red copper brown seen at an opening has three pieces—skirt, bodice and mantle. The mantle with its flowing cape sleeves is a mass of needwork.

Another gown of similar color, but lighter tone is made over white and brown striped taffeta. With it goes a small mantle of satin of the same shade. The big sleeves of lace of the bodice have brown satin shoulder caps. Foliage green and russet combine in a handsome princess costume of French origin. The main part of the gown is of foliage green satin, and the front of the bodice, the sleeves and overall straps of ruddy filed net embroidered with dull gold.

Sulphur yellow occupies no mean place among spring colors. It was seen recently in a striking gown in which black makes a startling contrast. It is a chiffon princess with a deep hem of black satin beaded with silver, and black bead flowers worked into the chiffon. A skeleton bolero jacket is of black satin embroidered with steel and black beads. It has cross-over tabs at the front.

In a costly dinner gown there is a novel girle effect that extends irregularly into the hips and nearly upwards to the bust, on the bodice. It is of steel bugles worked into the smoke-colored tulle of the gown. The gray tulle has a lining of pink chiffon and pink chiffon makes up the décolletage finish and the sleeve puffs.

Raspberry is a new gradation of an old color as it is seen today in cloth and gauze costumes. One in cloth shown at an opening is of princess style with a whimsical little shoulder cape. One in chiffon is elaborated with embroidery worked in raspberry shades and with silver lace. This gown has a white satin lining veiled with red chiffon.

Nile greens are popular for dressy oc-

casions. A distinctive dinner gown of this tone is of princess style. At each side of the front and of the back of the skirt are white net panels embroidered with silver and black beads. The bodice is of surprise effect, the wide open front being outlined with the beaded net. It is filled in with white maline, and at each side is tucked a wisp of black tulle.

A lovely color combination was seen in a two-piece chiffon gown. The gown is of pale blue and the circle, little touches in the water and the oton jacket of light tan colored taffeta.

Cloth of gold shantung silk, very heavy and handsome, makes one of the most elegant costumes brought over from Paris, and its garnitures are self-made, except for the addition of white silk dangling ornaments worked over with heavy thread to match the gold color. Dangling ornaments are decidedly on the increase and on the fine French creations, as they are on the fine French models, these are the most fetching additions.

It is in coats especially that the various motifs come out most prominently. Odd raglan shapes are very much to the fore, made of rough, but light weight, mixtures, stripes and plaided cloths.

Black and white combinations are notable among the smartest of these coats designed for traveling and automobile wear. Gilt or brass buttons and touches of gay color in facings and finishings are much employed, while in plain toned cloths these trimmings are apt to be in pinks or gray checks, or in the popular velvet combinations of white with the dominant color.

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